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BOYS

## Nation's Great Dead

Burial Places of Pres-  
idents of the United  
States.

Not a single president is buried at Washington. An Englishman can visit the tombs of almost every English sovereign within a few hours. They lie at Winchester, at Westminster and at Windsor. But only two cemeteries in the United States contain the bodies of more than one president. The Adamsses both lie in the yard of the First Congregational church at Quincy, Mass., and Monroe and Tyler are buried in Hollywood cemetery, Richmond, Va.

Of the five presidents who died in office—Harrison, Taylor, Lincoln, Garfield and McKinley—only the first two met death in the White House. The elder Harrison was first buried in the capital, but his body was removed later to North Bend, O.

Washington lies at his old home at Mt. Vernon, where he died. Thomas Jefferson was buried at his home estate, Monticello, Va. A cemetery at Montpelier, Vt., contains the ashes of Madison. The death of Andrew Jackson took place at the Hermitage, his home in Tennessee.

After the expiration of his term James K. Polk went to Nashville, Tenn., but lived only a few months. The burial was at Nashville. Van Buren died at his country home at Kinderhook, N. Y., and was buried from the old Dutch church there.

Pneumonia caused the death of William Henry Harrison a month after his inauguration. He was buried in the congressional cemetery, but a few years later the body was removed to North Bend, O., to a tomb overlooking the Ohio river. The grave was neglected, until the state of Ohio erected a monument above it.

His successor, Tyler, died at the Exchange hotel, Richmond, a member of the Confederate congress.

Taylor died during his term of office at the White House. His last words were: "I am about to die. I expect the summons soon. I have endeavored to discharge all my official duties faithfully. I regret nothing, but I am sorry that I am about to leave my friends." His body was put in a vault at Washington, from which it was removed to Springfield, five miles from Louisville, Ky.

Millard Fillmore was buried at Buffalo, where he died. The body of Franklin Pierce lies at Concord, N. H., and that of James Buchanan at Lancaster, Pa. His last words, whispered to himself, were "Oh, Lord God Almighty, as Thou wilt."

Lincoln died without speaking after he was shot. His body lies in Oak Ridge cemetery, at Springfield, Ill. Andrew Johnson died at Carter's depot, Tenn. One of his last requests was that his body be wrapped in the flag. He was buried at Greenville, Tenn.

General Grant died at Mount McGregor, N. Y., and his body lies in the fine tomb at Riverside Park. Mr. Hayes was buried at Fremont, O., where he died. Garfield's body lies at the base of the monument in Lake View cemetery, Cleveland, within sight of Lake Erie, and only a few miles from his home at Mentor.

Chester A. Arthur died in New York city only a year after the end of his term. A few days before his death he said to Commissioner Fish: "After all, life is not worth fighting for, and I might as well give up the struggle for it now as any other time and submit to the inevitable." He is buried at Albany, N. Y., where a finely sculptured figure guards his tomb. Benjamin Harrison died at his home in Indianapolis in March, and is buried in that city.

## Tricks of the Stage

Dummy Animals That  
Are Made to Amuse  
Theatre Goers.

Stage animals are very proud of the organs they can move. If they can roll an eye, they never cease to roll it so long as they think any one is looking; and if they can switch a tail, they switch it. This weakness for showing off gets them into trouble sometimes, just as weaknesses in general get real animals into trouble. Hence an elephant, with a fine, freely moving tail began to switch that tail with great vigor while on its way to the front of the house. Just as it was emerging from the side into view the woolly end of the tail, in its abandoned flights, caught a gas jet, and at the same instant caught fire. The fire spread as rapidly as dry, gummy canvas and dry withes could make it spread, and the elephant appeared in a blaze. Fortunately for the men inside the flames were on the top, and the first intimation they received of the conflagration was a feeling as of something cold striking them on the back. It was water, and the water increased and they were drenched and horrified, for they knew not whence it came or what it meant or what might come next.

A swordfish is, no doubt, a very impressive creature on the stage, the sword naturally receiving great emphasis from the maker and special publicity from the man inside. It is thus a common thing for that sword to get into trouble, and for the poor fish, in a stage procession, to ask a harmless mussel or oyster to "take care of my sword!" A dragon thirteen

feet long and emitting flames makes us think that we must have got away from canvas, wickerwork and paper, else the flames are certainly not real. The flames, however, are real enough, and a man inside ignites and fans the spirit-saturated cotton—with his breath. It is out of a canvas mouth, too, that they come, but that mouth is fitted with asbestos cloth.

Stage rats introduce us to another method of locomotion on the part of inanimate straw and canvas. Rats are made big enough to admit small boys; in such cases, of course, the boys do the moving. But the common stage rat is usually stuffed with straw. There is no man or boy or other inanimate thing inside. Power to move is imparted to them from without, by means of invisible wires attached to their noses and manipulated from behind the scenes. Their movement consists of only a glide, and that is as nearly as possible the true movement of the real rat, it being the movement that creates the least disturbance, and is, therefore, the most suitable for a hunted animal. Stage rats may glide in a straight line, or they may zigzag and perform in more or less elaborate ways, according to the arrangements made on the stage. These arrangements comprise the fixing of pulleys on the floor or in the wall or elsewhere and the laying of invisible wires over them. The more elaborate the arrangement of pulleys, the more varied will be the lines of movement traced by the rats.

## Smooth Political Trick

How Southern Democrats Induced Colored Men to Vote Their Ticket

"One of the smoothest political tricks ever played," said Henry C. Edgerton of Baltimore to a Washington Post man, "was that pulled off in Talbot county, on the eastern shore of Maryland, some years ago, when about 200 negroes voted the wrong ticket without knowing it before our side found out that anything was going wrong. The county was very close that year and the Republicans had to count upon the votes of the negroes to win. Few of these citizens could read, but they had been instructed to put their cross mark on the Australian ballot in front of Massa Lincoln's nose. They had shown that they could at least do this much, and the Republicans considered everything well in hand.

"But the Democrats were in control of the county, and the 'Jackson and Liberty' emblem had first place on the ballot, the Democrats also having

change of all the election printing. When the official sample ballots were published not one Republican in the county for some strange reason noticed that Lincoln's head in the Republican emblem was turned to the left instead of to the right, as had always been the custom.

"The result was naturally that all the illiterate negroes who voted 'in front of Lincoln's nose' marked their crosses to the right of 'Jackson and Liberty,' thereby voting the straight Democratic ticket. About 11 a. m. some backwoods Republican noticed that Lincoln's face was turned the wrong way and reported to the managers. Then there were doings.

"It was thought at first by the Republicans that the whole Democratic party had cooked up the scheme, but it developed that it had all been arranged by one man, who had made a change in the woodcuts which were sent to the official printer."

## Actor's Ready Wit That Quieted Excited Irishmen

John Broughman's  
Well-Timed Joke,  
and its Effect.

"There have been a good many stories told of the quick wit of actors who have turned an accident or a panic or a row into a joke," said Tom Leigh, the old-time actor, in New York, recently. "A good many of the stories are fakes, I suppose," he continued, "but some are true, and there are lots that have never found their way into print. The press agent wasn't as numerous or as clever in the old days as he is now.

"I remember an instance in which John Broughman carried off a most difficult situation by a clever bit of improvisation and saved the old Winter Garden from the disgrace of a riot. It was the first night on which he played his burlesque 'Columbus' there and the house was filled with his friends.

"Among the most enthusiastic of these friends were a great crowd of Fenians, headed by Mahoney, the man who had just then been elected president of the Irish republic at the old Fenian headquarters in Seventeenth street. There was a jollification in honor of his election, and as he was a personal friend of Broughman's it was natural that he and his followers should buy up all the orchestra seats in the house for the opening night, as they did.

"I was in the cast, and so was Jack Studly, but if anybody else in the company is now alive I don't remember who it is. I played the part of a big Indian who first appeared on the stage as a messenger bringing dispatches from Washington.

"Just as I came on a discussion that had sprung up among some of the excited Fenians developed into a quarrel. The house was already disturbed and there was every prospect of a fight in the orchestra in another minute.

"I delivered my message and Broughman replied to me in the words of the piece:

"'Confound you, have done!'"

"Then turning from me to the footlights he went on, as if it was a part of his speech:

"Or would you like a band of Fenian brothers,

All fame abandon to defame each other?"

If with such sentiments I sent out any, Remember I'm head center here, Mahoney.

"There was a roar of laughter from the whole house at this, and the Fenians joined in it as heartily as anyone else. There was no further talk or indication of trouble and the play went on without interruption."

"Innocuous Desuetude"

Who is the author of the phrase "Innocuous desuetude?" It is generally believed that Grover Cleveland is, the words being used in his message of March 1, 1895, but James W. Butterfield, writing to the New York Sun, says that the phrase was first used by William E. Gladstone, who gave utterance to the expression in Hengler's Circus (a building), in Liverpool, in 1882.

## Discovered a Human Chinaman

Celestial Proved  
He Possessed the  
Soul of a White Man

"Is the Chinese laundryman a human being?" asked a gentleman at a late supper. "Why, of course not," answered one member of the party flippantly. "Whoever thought that he was?" "You have answered the question as I would have had you answer it," continued the first gentleman gravely. "Your answer voices the popular opinion of these poor hardworking outcasts that we have in all our cities. They are foreigners, they are enigmas, we know nothing of them. We do not even consider them as fellow human beings. But if we knew the history of each man; if we could know what goes on behind the yellow mask, seemingly without expression, that veils the soul of the Celestial washer of our collars, we would probably not be so prone to look upon them as things apart. If we could see deeper the human being would appear. All this preface is apropos of a case which came under my knowledge. I have a room in a house near Canal street. Next door is one of those squat little houses which now and then you find next to a big mansion in this cosmopolitan city. On the lower floor of the small house was a Chinese laundry. In it was a young Chinaman about 25 years of age. His face was imperturbable as the sky. He went about his business with the unvarying method of the solar system. At first he was an ordinary Chinese laundryman to me, but my attention became riveted upon him and my curiosity was awakened. That man seemed to live merely for

his work. When I came in at 2 o'clock in the morning I found him with the lights turned high, patiently working at his calling. If I rose early in the morning that prodigy of industry was up before me. I gradually became filled with wonder at the undying persistency of the man. Because of his neatness and politeness and exquisite care to please the neighborhood never thought of sending its laundry anywhere else. I began to carry my things in person to the Celestial, urged on by the desire to find out something about him. I reasoned that no man, white or yellow, could work as he did without being dominated by an all-absorbing purpose. I found him intelligent; he could speak English well. Finally I won his confidence. You may laugh, but the young Chinaman was in love. A little slant-eyed girl in China was waiting for him, and he was patiently and bravely undergoing the hardest kind of toil in order to go back to his native country and marry her. When he told me the story I forgot that he was a Chinaman; I remembered only that he was a man, working like a man to make himself deserving to have a wife, and withal, despite the meager, unpoetical surroundings, having all the dreams of a young man whose sweetheart is far away. So you see," concluded the gentleman, with a glance at the flippant member of the party, "it is possible to find the touch of our common humanity even in a Chinaman."—New Orleans Times-Democrat.

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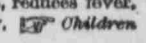
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